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# Baroque Jewels

HANDEL AND HAYDN SOCIETY

## **5 Board of Governors/Overseers**

## **7 General Information**

The history of the Society and a listing of our artistic and administrative personnel

## **8 Concert Program**

## **11 Program Notes**

## **14 Artist Profiles**

## **17 Orchestra Roster**

## **18 Program Texts**

## **23 Youth Outreach Program**

A spotlight on our extensive educational programs serving the Greater Boston community

## **25 2007-2008 Season**

Five more outstanding programs from our Chorus and Period-Instrument Orchestra!

## **27 Contributors**

Recognizing the Society's generous supporters


## **32 Coda**

A conversation with David Miller, viola



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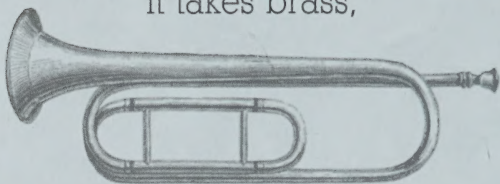
John Nelson, conductor

Christine Brandes, soprano  
Paula Murrihy, mezzo-soprano  
Charles Reid, tenor  
Alfred Walker, bass

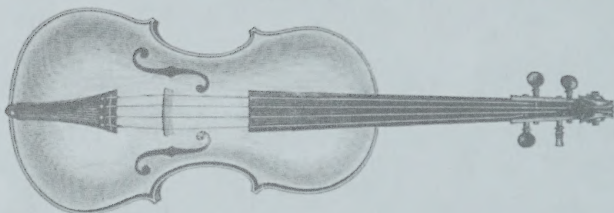
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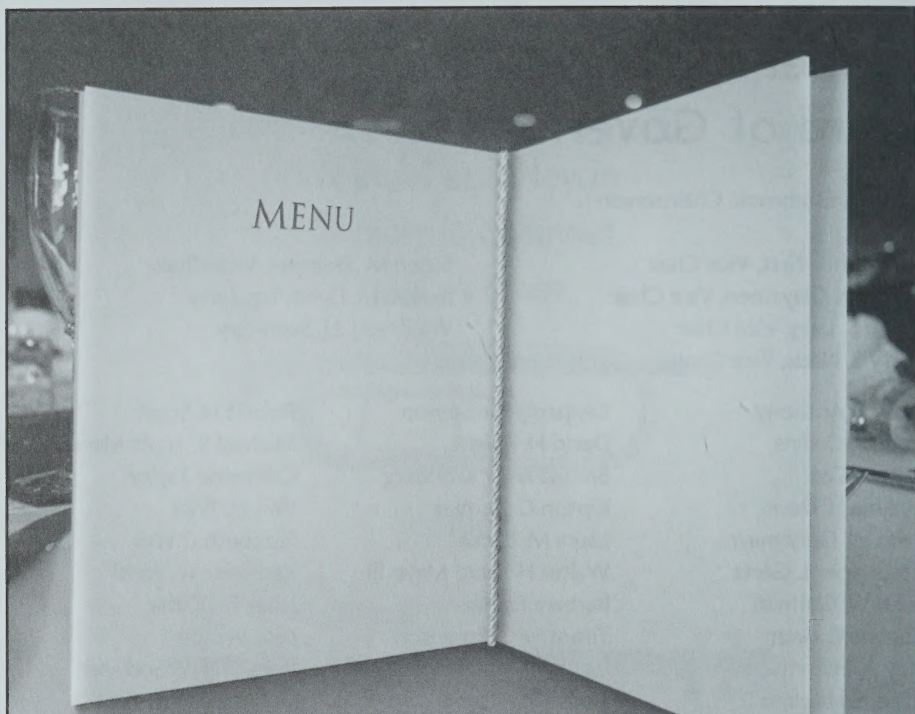
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# Handel and Haydn Society

A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Now under the dynamic leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, Handel and Haydn is widely known through its local subscription concerts, touring, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Educational Outreach Program has fostered the knowledge and performance of classical music among young people in under-served schools and communities. In the 2007-08 school year, the Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

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 Christopher Hogwood, Conductor Laureate  
 John Finney, Associate Conductor/Chorusmaster  
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# Program

## 2007–2008 Season

Friday, January 11, 8.00pm  
 Sunday, January 13, 7.00pm  
 NEC's Jordan Hall, Boston

Philip Pickett, conductor

Nicholas Martin, director

Nathalie Paulin, soprano

Mia Barron, actor

Jason Grant, baritone

Mark Blum, actor

Blair Brown, actor

### Reading from *The Rehearsal* by George Villiers

#### Instrumental music from *Psyche*

Giovanni Battista Draghi

Consort of Loud Martial Musick

[1640-1708]

Symphony of Recorders and Soft Musick

#### from *Psyche*

Matthew Locke

"Great Psyche, Goddess of each Field and Grove" (Pan)

[c.1621-1677]

### Reading from *The Way of the World* by William Congreve (Mirabell and Millamant)

#### from *Venus and Adonis*

John Blow

Tune for the flutes

[1649-1708]

Venus, Adonis, Venus, Adonis (Venus and Adonis)

Hunter's Musick

"Hark, hark the rural music sounds" (Venus)

"Adonis will not hunt today" (Adonis)

A dance by a Huntsman

### Reading of *The River* by Alexander Pope

#### Trumpet Overture from *Timon of Athens*

Henry Purcell

[1659-1695]

#### from *Dido and Aeneas*

Purcell

"Thy Hand Belinda" (Dido)

"When I am laid in earth" (Dido)



**Reading from *All for Love* by John Dryden** (Antony and Cleopatra)**from *The Tempest***

Anonymous

“Arise ye subterranean winds” (A devil)

Dance of winds

**—INTERMISSION—****from *King Arthur***

Purcell

“Ye blust’ring brethren of the skies” (Aeolus)

**Trumpet Symphony from *The Indian Queen***

Purcell

**Reading from *The Beaux’ Strategem* by George Farquhar** (Mrs. Sullen and Dorinda)**from *Acis and Galatea***

George Frideric Handel

“As when the dove laments her love” (Galatea)

[1685-1759]

“I rage, I melt, I burn” (Polyphemus)

“O ruddier than the cherry” (Polyphemus)

**Reading from *The Beggar’s Opera* by John Gay** (Mrs. Peachum, Peachum, Polly)**from *A Shakespeare Ode***

Thomas Linley, Jr.

“Come then, O Fancy”

[1756-1778]

“Oh! What sudden gloom”

“Whither ye beldames”

“Ariel, who sees thee now”

**from *Timon of Athens***

Purcell

Chorus (Cupid and Bacchus)

**Reading from *The Tempest* by William Shakespeare** (Prospero)

*This program is in collaboration with the Huntington Theatre Company. The Handel and Haydn Society is grateful to Nicholas Martin and Justin Waldman for all of their work on this program.*

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The program runs for approximately two hours, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

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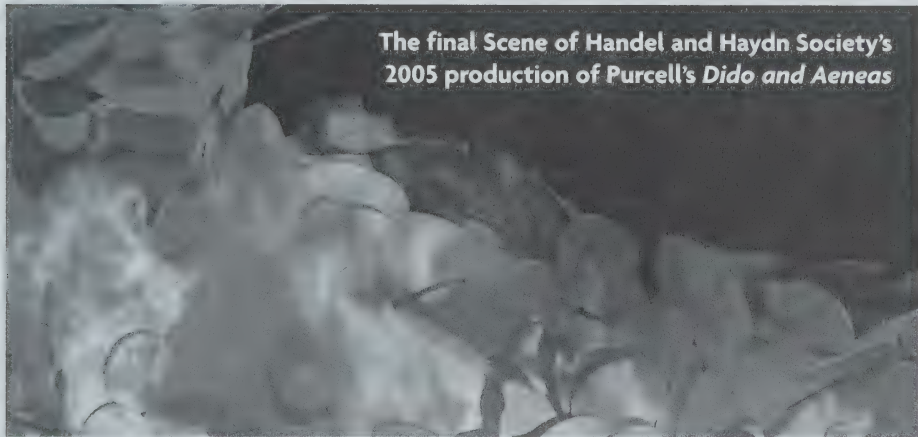
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# Program Notes

## Baroque Jewels for the English Theatre



The final Scene of Handel and Haydn Society's  
2005 production of Purcell's *Dido and Aeneas*

The early history of English opera is not very well understood by scholars even today. Most of them approach it from the wrong angle—as musicians, chiefly interested in music.

They compare English scores with French and (especially) Italian ones of the same vintage, ask why full-length all sung operas were so seldom attempted by native English composers when mainland Europeans were knocking them out all the time, and usually end up apologizing for an embarrassing deficiency in national lyric-dramatic talent ... English is an “unmusical” language, over-emotional opera offends against the English sense of decorum, and silly operatic plots are not worth a level headed Englishman’s attention.

Various aesthetic and psychological explanations have been tried, none of

which seem convincing. Much more plausible is the economic argument. As long as London theatres were owned and run by companies of actors or by actor managers to whom the star roles belonged as of right (and who couldn’t sing a note), plays with lots of incidental music were as close as we could get to the “real” continental operatic thing.

Music was performed by a separate, in theory subsidiary, musical cast—the classic English compromise. It accounts for Purcell, it accounts for Gilbert and Sullivan, and even for twentieth century British and American musical theatre.

This program explores the origins of a musico dramatic form still alive and well (and making millions for Andrew Lloyd Webber!), which isn’t “opera” at all according to the orthodox definition—and never really pretended to be.

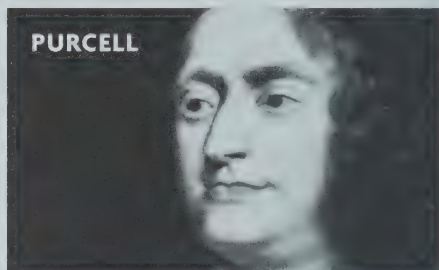
### Locke's *Psyche*

The performance begins with *Psyche* (words by Thomas Shadwell, music by Matthew Locke with some instrumental selections by his keyboardist Giovanni Battista Draghi) a half play, half opera (hence “semi opera”), and the first of its kind to be staged in London, in 1675. Locke's music was published in short score the same year, so although the show was rarely revived (the production was far too expensive for that), younger composers were able to study and learn from it. “The book containing the whole music of that entertainment is not unworthy of a place in a virtuoso's cabinet,” wrote the music historian Roger North, 50 years later—a tribute to Locke's enduring appeal and continuing influence.

### Blow's *Venus and Adonis* Purcell's *Timon of Athens* Purcell's *Dido and Aeneas*

Next comes an excerpt from John Blow's *Venus and Adonis* (1682 or 1683). It is a short court masque, and not a public entertainment, but *Psyche*-inspired nonetheless. Following *Venus and Adonis* comes the trumpet overture preceding Purcell's masque in *Timon of Athens*—an adapted Shakespeare play familiar to late seventeenth century audiences, not the original version but Thomas Shadwell's rewrite. Shadwell had written the libretto for Locke's *Psyche*; Purcell was a pupil of John Blow; and theirs was a small creative world within which musical, theatrical, and literary ideas were freely exchanged. To think in terms of individual achievement is rather misleading: a corporate style with individual mannerisms would be closer to the mark. Purcell wasn't an isolated genius by any means; he stood not head and shoulders,

but a separative half-inch above his contemporaries. *Dido and Aeneas* is Purcell's main claim to fame: possibly meant for performance at court, like *Venus and Adonis*, in 1683 or 1684. Few scholars now believe that the 1689 girls' school production was its first outing. Dido's lament marks the climax of the opera an opera which for “concentration of energy ... stands alone among operas of all time” (E. J. Dent).



### *The Tempest*

After *Dido and Aeneas*, the program continues with a semi-opera score attributed to Purcell until quite recently, but now more cautiously labeled “anonymous.” *The Tempest*, or *The Enchanted Island*, hugely popular with London audiences throughout the late 17th century, is based on Shakespeare's play, rewritten by Sir William Davenant and John Dryden, and further revised by Thomas Shadwell. The original music for “Arise ye subterranean winds” had been written for performances of the play in 1674 by Shadwell's lute teacher Pietro Reggio, but a revival in the early 18th century gave it the full bravura treatment, and this later version is the one performed here.

### Purcell's *King Arthur*

The forceful winds at the end of Part I are now quelled by Aeolus. *King Arthur* was



the second of Purcell's semi-operas, first seen in the Dorset Garden Theatre in May 1691, the year after *Dioclesian*; *The Fairy Queen* followed in 1692. The genre had been created by Shadwell with his operatic versions of *The Tempest* (1674), with music by Locke, Draghi and Pelham Humfrey; and *Psyche* (1675), with music by Locke and Draghi. The unashamedly patriotic and heroic text of *King Arthur* has attracted much criticism in our cynical and decidedly unheroic age, but it was obviously taken at face value as a stirring tale of the struggle between good and evil, and was by far the most successful of Purcell's semi-operas. It's easy to see why. The music is wonderfully varied, and for this, Dryden should take some of the credit. He understood, as the adapters of *Dioclesian* and *The Fairy Queen* failed to do, that Purcell needed a series of varied situations to produce the necessary contrasts of mood and idiom in the music without distorting the relationship with the parent play. Thus, each of the major musical scenes in *King Arthur* arises out of a different type of situation and calls for different types of music.

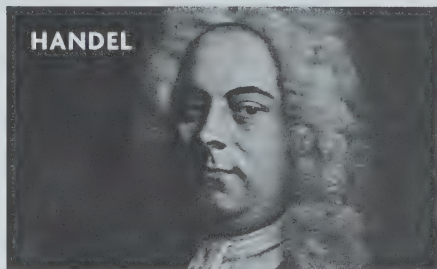
### **Purcell's *The Indian Queen***

*The Indian Queen*, Purcell's last full-scale theatrical commission (1695), showed him at the peak of his powers before his tragically early death at the age of 36. This trumpet overture heralds the appearance of "aerial spirits" trying in their unworldly way to boost Queen Zempoalla's morale. It doesn't work.

### **Handel's *Acis and Galatea***

Next, two excerpts from Handel's *Acis and Galatea*—a masque in the *Venus and Adonis*/*Dido and Aeneas* tradition,

set to an English libretto. In the best of Baroque operatic tradition, Galatea sings of her longing for the absent Acis in a (ubiquitous) "dove" aria, and the giant Polyphemus comically sings "O ruddier than the cherry" to the accompaniment of a tiny recorder obligato, distantly reminiscent of the ones Blow and Purcell had written (though for rather more mellow instruments) in high seriousness some two decades before.



### **Linley's *A Shakespeare Ode***

Now a gear-change, to Thomas Linley Jr's 1776 *Ode on the Spirits of Shakespeare*. Strictly speaking this is not a theatrical piece (though first performed in a theatre), but a musical celebration of Shakespeare's genius written to honor the 160th anniversary of his death.

### **Purcell's *Timon of Athens***

Shakespeare and Purcell unite for the conclusion of our performance, in a chorus from *Timon of Athens* (again, part of Thomas Shadwell's rewrite). Here, Cupid and Bacchus bury their differences, "There are pleasures divine/In love and in wine" ... or vice versa. Start where you like when you get home.

—Andrew Pinnock / Philip Pickett

# Artist Profiles

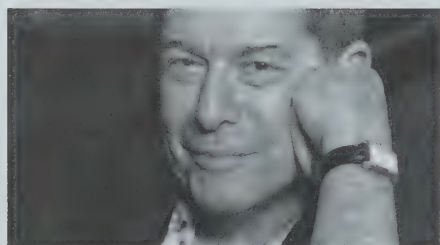
## Philip Pickett, conductor



Musical Director and founder of the world-renowned ensembles New London Consort and Musicians of the Globe, Philip Pickett is considered one of today's most eminent advocates of period performance. He has recently embarked on a flourishing new career as guest conductor, leading symphony orchestras

and opera companies in Classical, Romantic and Baroque repertoires. Mr. Pickett has recently conducted the Orchestre National des Pays de la Loire, the Aalborg Symphony Orchestra, the Orchestre Symphonique et Lyrique de Nancy, Orchestre National d'Ile-de-France, Chicago's Music of the Baroque, Halle Opera Orchestra, and Stavanger Symphony Orchestra. Mr. Pickett and the New London Consort has made over 40 recordings in the last 15 years. In 1995 he was appointed Director of Early Music at Shakespeare's Globe Theatre in London. Mr. Pickett makes his Handel and Haydn debut in these performances.

## Nicholas Martin, director



Nicholas Martin is the artistic director of the Huntington Theatre Company. His work for the company has included collaborations with such actors as Victor Garber, Kate Burton, Andrea Martin, and Nathan Lane as well as earning him multiple "Best Director" awards from the

Independent Reviewers of New England. Mr. Martin's New York credits include productions on Broadway, as well as with the Lincoln Center Theater, Vineyard Theatre, Signature Theatre, Playwrights Horizons, Roundabout Theatre Company, Manhattan Theatre Club, Second Stage Theatre, and Malaparte Theatre Company. His extensive regional credits include the Ahmanson Theatre, the Lyric Stage Company of Boston, and productions in Los Angeles, San Francisco, and London. This June, Mr. Martin will become the artistic director of the Williamstown Theatre Festival.



## Nathalie Paulin, soprano



Soprano Nathalie Paulin has established herself in the United States, Canada, Europe and the Far East as an interpretive artist of the very first rank. She has collaborated with internationally renowned conductors including Jane Glover, Yannick Nézet-Séguin, Andrew Parrott, Jonathan Darlington, Hervé Niquet, Bernard Labadie, Mario Bernardi, Graeme

Jenkins, Andrew Litton and Yoav Talmi on both the concert platform and in opera. Last season, Ms. Paulin appeared with Washington Consort Opera, New York Collegium, the Toronto Bach Consort, Vancouver Opera, Calgary Opera, L'Orchestre Métropolitain du Grand Montréal, and L'Orchestre symphonique de Québec. Other recent engagements include *Semele* with Arizona Opera, *Les Contes D'Hoffmann* for Cincinnati Opera, Handel's *Messiah* for the Toronto Symphony, and Mozart's *Requiem* for the Calgary Philharmonic. Ms. Paulin makes her Handel and Haydn Society debut in these concerts.

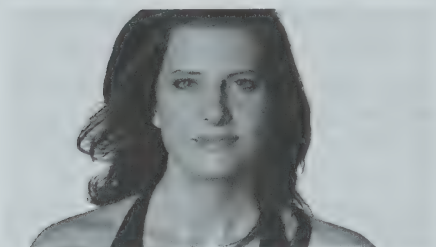
## Jason Grant, bass



Jason Grant has won acclaim for his operatic and concert performances. In the current season, he appears with the New York Philharmonic led by Kurt Masur, the Saint Louis Symphony and conductor David Robinson, Seattle Opera, and the New York Philharmonic conducted by Lorin Maazel. Recent seasons have brought Mr. Grant to the stages of New York City Opera, Dallas

Opera, New Mexico Symphony, and the Virginia Symphony. Other past appearances include the New Jersey Symphony Orchestra, the Utah Symphony and Opera, the Aspen Music Festival, the Brooklyn Philharmonic, and Opera Orchestra of New York. Mr. Grant has worked with such conductors and directors as Jonathan Miller, JoAnn Falletta, Guillermo Figueroa, James Conlon, Keith Lockhart, and John Adams. He was an apprentice artist with the Santa Fe Opera in the summer of 2000 and has also attended the Merola Program of the San Francisco Opera. These performances mark Mr. Grant's debut with the Handel and Haydn Society.

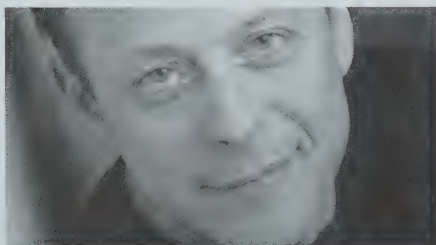
## Mia Barron, actor



Mia Barron previously appeared in *Love's Labour's Lost*, *The Rivals*, *Springtime for Henry*, and *Heartbreak House* for the Huntington Theatre Company. Her New York credits include *The World Over* and *She Stoops to Comedy* with Playwrights Horizons, *Kitty Kitty Kitty* at The Kirk Theatre, *The Penetration Play* for Thirteen Playwrights, Inc., *Bread and Roses* and

*Hedda Gabler* with New York Theatre Workshop, and 2005's Off Broadway production of *Big Times* with director Leigh Silverman, which Ms. Barron also co-created. Regional credits include appearances with Long Wharf Theatre, Guthrie Theater, New York Stage & Film, The Old Globe, Westport Country Playhouse, The Acting Company and several seasons with the New Jersey Shakespeare Festival, California Shakespeare Festival, and Berkshire Theatre Festival. Ms. Barron's film and television credits include *The F Word*, *Dumped! The Musical*, *Amy's Rules*, *Guiding Light*, *27 Dresses*, and a reoccurring role on Adult Swim's *The Venture Brothers*.

## Mark Blum, actor

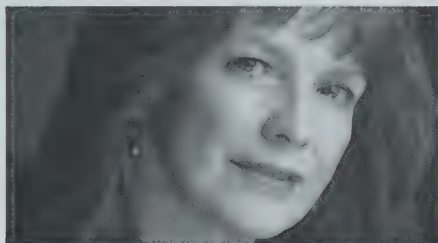


Mark Blum has appeared on Broadway in *Twelve Angry Men*, *The Graduate*, *A Thousand Clowns*, Gore Vidal's *The Best Man*, *Lost In Yonkers*, *My Thing of Love*, and *The Merchant*. Off Broadway credits include *The Long Christmas Ride Home*, *The Waverly Gallery*, *The Music Teacher*, *Mizlansky/Zilinsky* or "Schmucks," *Little Footsteps*, *It's Only a Play*, *Gus and Al*, *Key Exchange*, *Table*

*Settings*, and *Say Goodnight Gracie*. Regionally, he has appeared at the Huntington Theatre Company, The Old Globe, Long Wharf Theatre, and Bay Street Theatre. Mr. Blum's films include *Shattered Glass*, *Desperately Seeking Susan*, *Crocodile Dundee*, *The Presidio*, *Blind Date*, *Worth Winning*, *Lovesick*, and *Miami Rhapsody*. On television, he has appeared in the movies *Indictment: The McMartin Trial* and *The Defenders*, and the miniseries *The Judge*. Blum has been a regular on *Capital News* and *Sweet Surrender*, and has made guest appearances on *The Sopranos*, *The West Wing*, *Law & Order*, *CSI: Miami*, *NYPD Blue*, *Frasier*, *The Practice*, *Judging Amy*, *Roseanne*, *Wings*, and *St. Elsewhere*.



## Blair Brown, actor



Blair Brown is a prolific film and TV actress. She has had a number of high profile roles, including a Tony Award-winning turn in the Michael Frayn's play *Copenhagen* on Broadway, as well as the title character in the television comedy-drama *The Days and Nights of Molly Dodd*, which ran from 1987 to 1991. She starred in John Caird's production of *Humble Boy* with Jared

Harris for the Manhattan Theatre Club. She has played Prospera in *The Tempest* directed by Emily Mann at the McCarter Theatre Center and starred in the acclaimed revival of Stephen Sondheim's *A Little Night Music*. Film credits include Clint Eastwood's *Space Cowboys*; *Dogville*; Victor Nunez's *A Flash of Green*, with Ed Harris and Richard Jordan; *The Astronaut's Wife*, with Johnny Depp; and Ken Russell's *Altered States*, with William Hurt, to name just a few. Ms. Blair's recent guest roles on television include appearances on *Law & Order: Special Victims Unit*; *Law & Order*; *ER*; *Ed*; *CSI: Miami*; *Touched by an Angel*; *Smallville*; and *Fraiser*.

## Handel and Haydn Society Orchestra

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# Program Texts

## “Great Psyche, Goddess of each Field and Grove” from *Psyche*

### PAN

Great Psyche, Goddess of each Field and Grove,  
Whom every Prince and every God does love:  
To your all commanding hand  
Pan yields his Sovereign Command.  
For you the Satyrs and the Fawns  
Shall nimbly trip it o’er the Lawns:  
For you the Shepherds Pipe and Sing,  
And with their Nymphs Dance in a Ring.  
Fruits shall they bring, and pretty  
Garlands weave,  
And shall the Meads of all their Sweets  
bereave:  
Vertumnus and Flora their Tribute shall  
pay,  
And to Psyche shall dedicate this happy  
day.  
The Sylvans and Dryads shall Dance all  
around,  
And Psyche dread Queen of this place  
shall be Crown’d.  
My lov’d Syrinx and Eccho shall Sing  
and shall Play,  
And to Psyche shall dedicate this happy  
day.

### CHOR

And Pan who before all here did  
command,  
Now resigns all his Empire to Psyche’s  
fair hand.

## Selections from *Venus and Adonis*

### VENUS AND ADONIS

Venus, Adonis, Venus, Adonis, Venus,  
Adonis...

### ADONIS

Venus, when shall I taste soft Delights,  
And on thy bosom die;  
Let’s seek the shadiest covert of this  
Grove,  
And never disappoint expecting Love.

### VENUS

Adonis, thy delightful youth  
Is full of Beauty, and of truth:  
With you the Queen of Love employs  
The Hours design’d for softer Joys.

### ADONIS

My Venus still has something new,  
Which forces Lovers to be true.

### VENUS

Me, my lovely Youth shall find  
Always tender, ever kind.

### VENUS

Hark, the Rural Musick sounds;  
Hark, the Hunters: Hark, the Hounds,  
They Summon to the Chase;  
Haste, haste away.

### ADONIS

Adonis will not Hunt to day,  
I have already caught the noblest Prey.



**VENUS**

No my Shepherd, haste away,  
 Absence kindles new desire:  
 I would not have my Lover tire.  
 My Shepherd will you know the Art  
 By which I keep a conquer'd Heart.  
 I seldom vex a Lovers ears  
 With business or with jealous fears;  
 I give him freely all Delights,  
 With pleasant Days and easie Nights.

**ADONIS**

Yet there is a sort of Men  
 Who delight in heavy Chains,  
 Upon whom ill usage gains;  
 And they never love till then.

**VENUS**

Those are Fools of mighty leisure,  
 Wise Men love the easiest pleasure;  
 I give you freely all delights,  
 With pleasant Days and easie Nights.

**ADONIS**

Adonis will not Hunt today;

**VENUS**

No, My Shepherd haste away.

**Selections from *Dido and Aeneas*****DIDO**

Thy Hand Belinda,  
 Darkness shades me,  
 On thy Bosom let me Rest,  
 More I would, but Death invades me,  
 Death is now a welcome Guest,

When I am laid in Earth,  
 may <my> wrongs create  
 No Trouble in thy Breast  
 Remember me, remember me,  
 but ah! forget my Fate

**“Arise ye subterranean winds” from  
*The Tempest*****A DEVIL**

Arise ye subterranean winds,  
 More to distract their guilty minds.  
 Arise ye winds whose rapid force can  
 make  
 All but the fix'd and solid centre shake;  
 Come drive these wretches to that part  
 o'th'Isle  
 Where Nature never yet did smile.  
 Come fogs and damps, whirlwinds and  
 earthquakes there,  
 There let them howl and languish in  
 despair.  
 Rise and obey the pow'rfull prince  
 o'th'air

**INTERMISSION****“Ye blust'ring brethren of the skies”  
from *King Arthur*****AEOLUS**

Ye blust'ring brethren of the skies,  
 Whose breath has ruffled all the wat'ry  
 plain,  
 Retire, retire, and let Britannia rise,  
 In triumph o'er the main.  
 Serene and calm and void of fear  
 The Queen of Islands must appear.

**Selections from *Acis and Galatea*****GALATEA**

Oh! didst thou know the pains of  
 absent love,  
 Acis would ne'er from Galatea rove.

As when the dove  
 Laments her love,  
 All on the naked spray  
 When he returns,  
 No more she mourns,

(Please, turn page quietly)

But loves the live-long day.  
 Billing, cooing,  
 Panting, wooing,  
 Melting murmurs fill the grove,  
 Melting murmurs, lasting love.

### POLYPHEMUS

I rage—I melt—I burn!  
 The feeble god has stabb'd me to the heart.  
 Thou trusty pine, prop of my god-like steps, I lay thee by!  
 Bring me a hundred reeds of decent growth,  
 To make a pipe for my capacious mouth;  
 In soft enchanting accents let me breathe  
 Sweet Galatea's beauty, and my love.

O ruddier than the cherry,  
 O sweeter than the berry,  
 O nymph more bright  
 Than moonshine night,  
 Like kiddlings blithe and merry!  
 Ripe as the melting cluster,  
 No lily has such lustre;  
 Yet hard to tame  
 As raging flame,  
 And fierce as storms that bluster!

### Selections from *A Shakespeare Ode*

#### AIR

Come then, o Fancy, bend thy bow,  
 With me the muses arrows throw,  
 At Avon's favour'd streams.  
 For there full oft thy secret feet,  
 Nightly have trod, thy darling son to meet,  
 And wave before his eyes thy gaily glitt'ring dreams.

#### RECITATIVE

But oh! what sudden gloom,

What horror overcasts the lowering day!  
 Why yawns that shagged cave, whose dreary womb  
 Ne'er felt the genial sun's enliv'ning ray?  
 Black, noisome, cheerless,  
 Lo! how all around,  
 With feeble cries the gliding spectres throng!  
 Hark! now I hear, with hollow trem'lous sound,  
 The solemn mutter'd spell, and horrid magic song.  
 Save me! what wither'd forms my soul affright.

#### AIR

Whither ye beldames do ye roam?  
 Love ye wild Lapland's gothic night?  
 None now shall tread the cavern's gloom,  
 Nor spy your dreadful mystic rite.  
 None now shall see on yonder plain,  
 The gambols of Titania's train.

#### AIR

Ariel, who sees thee now,  
 Upon the bat's wing sail along the sky?  
 Who sees thee sit upon the blossom'd bough,  
 Bask on the rose, or in the cowslip lie?

### "Come let us agree" from *Timon of Athens*

#### CUPID AND BACCHUS

Come let us agree, come let us agree,  
 There are pleasures divine  
 In love and in wine





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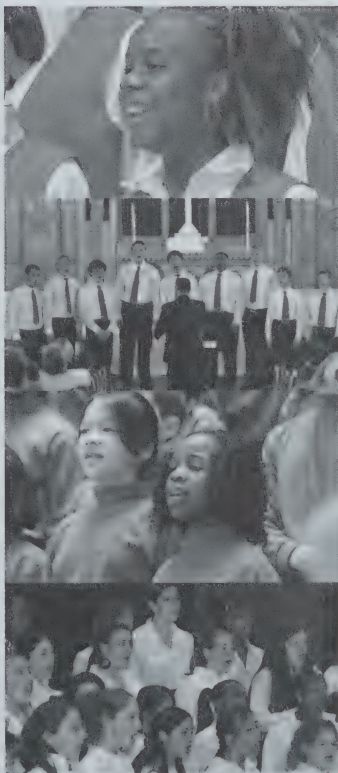
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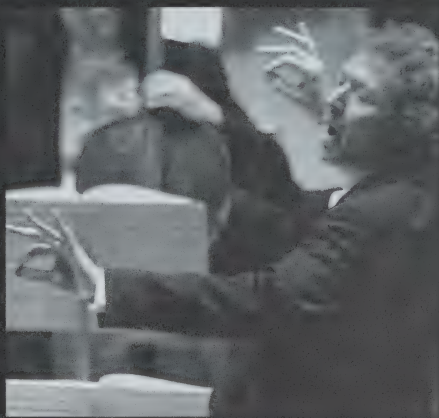
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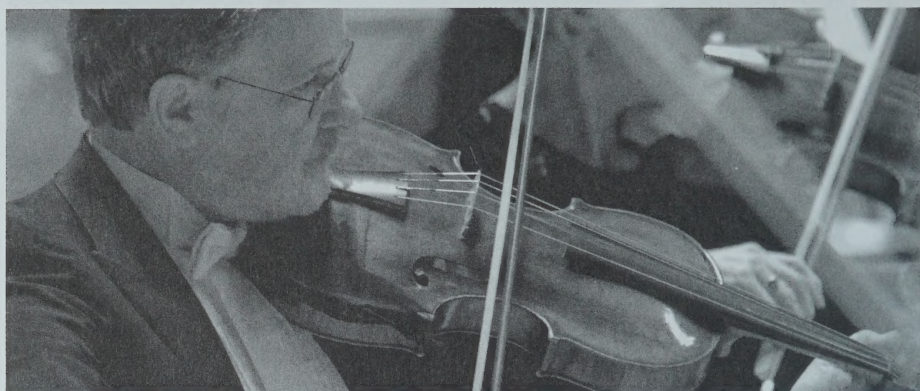
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# Coda

**A conversation with  
David Miller, viola**



***How did you start playing the viola?***

I began playing in the 4th grade at my elementary school. My music teacher discovered that I had perfect pitch, and he thought it would help me in playing an inner (non-melodic) part. I started on a 3/4 size violin with viola strings, then moved up to a full size violin with viola strings before playing on an actual viola when I grew big enough! I'm one of the few violists of my generation who started on viola, rather than violin.

***When did you first begin to work with period instruments?***

Ironically, my experience with period instruments began as a graduate student at the Juilliard School. I say that because Juilliard mostly gave only lip service to what we students facetiously referred to as “pre-music” (before Mozart, with the exception of Bach) and “post-music” (after Debussy). But a harpsichordist, the late Albert Fuller, taught a performance practice course for modern

instrumentalists. That summer, he expanded his new festival in the Berkshires, Aston Magna, to include a string band made up of a few students like me, playing with crude Baroque bows, gut harp strings, and without chinrests. It was the very beginning of period violin-family string playing in this country, and I have been performing at the Aston Magna Festival ever since.

***How do you prepare for accompanying vocal soloists?***

It's not as much a matter of preparation as experience. The instrumentalist has to anticipate playing more softly when accompanying a vocalist, and also needs to be more flexible than usual, anticipating a singer's need to breathe, among other things. I try to match the timbre of the voice with my instrument. Though one needs to be careful, at it's best, it becomes a thrilling experience to mirror and support a gifted singer.



## ALL IS BRIGHT

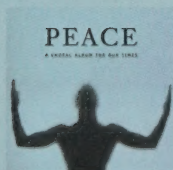
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